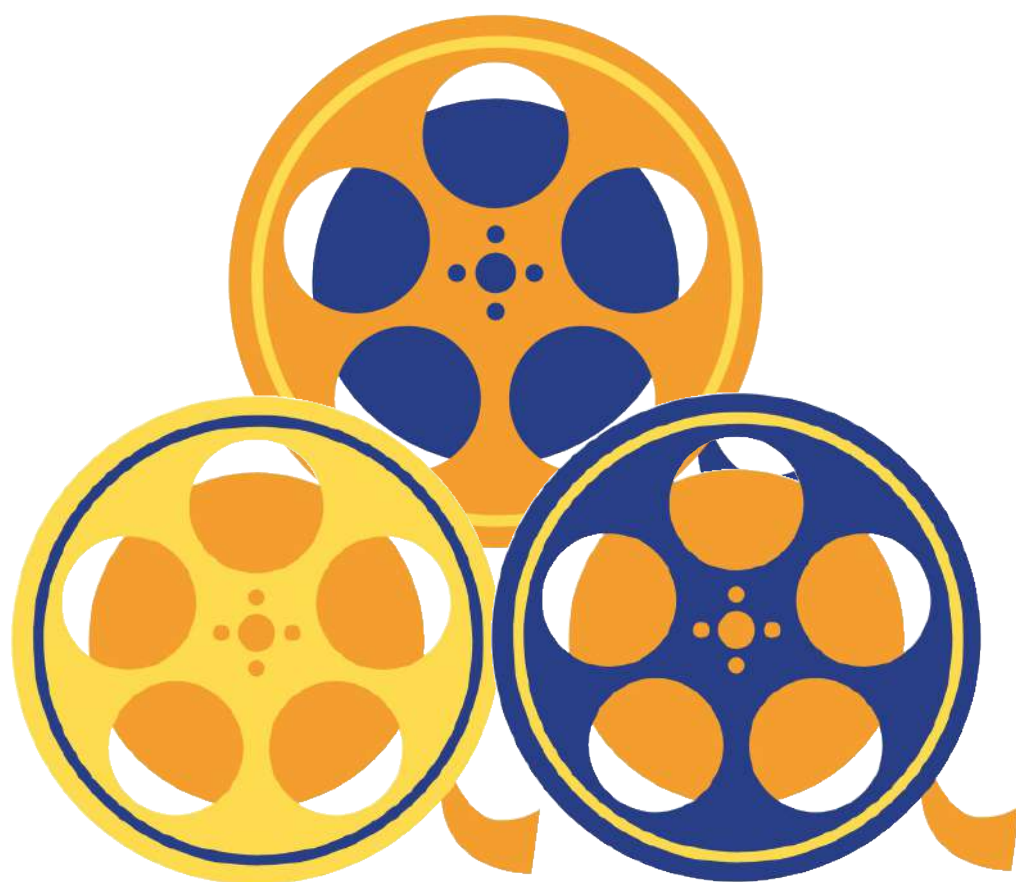


THE ROLE OF WOMEN IN THE SOUTH-MED AUDIOVISUAL SECTOR: A COLLECTION OF EVIDENCES



نساء في الصناعة السمعية
البصرية: تجربة جنوب المتوسط

Women in Audiovisual
in the Southern Mediterranean

SouthMed WiA



This project is co-funded by
the European Union under the
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It is implemented by:



culture & media agency europe, ASBL

CUMEDIAE



ECOLE SUPERIEURE DE
L'AUDIOVISUEL ET DU CINEMA

COPEAM

Associate partner:



EUROPEAN WOMEN'S
AUDIOVISUAL NETWORK

TITLE

The role of women in the South-Med audiovisual sector: a collection of evidences

Based on SouthMed WiA sub-granted projects results, collection of data, information and arguments regarding the importance of a positive and fair image of women on the screen and behind the camera.

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COPEAM - Permanent Conference of the Mediterranean Audiovisual Operators

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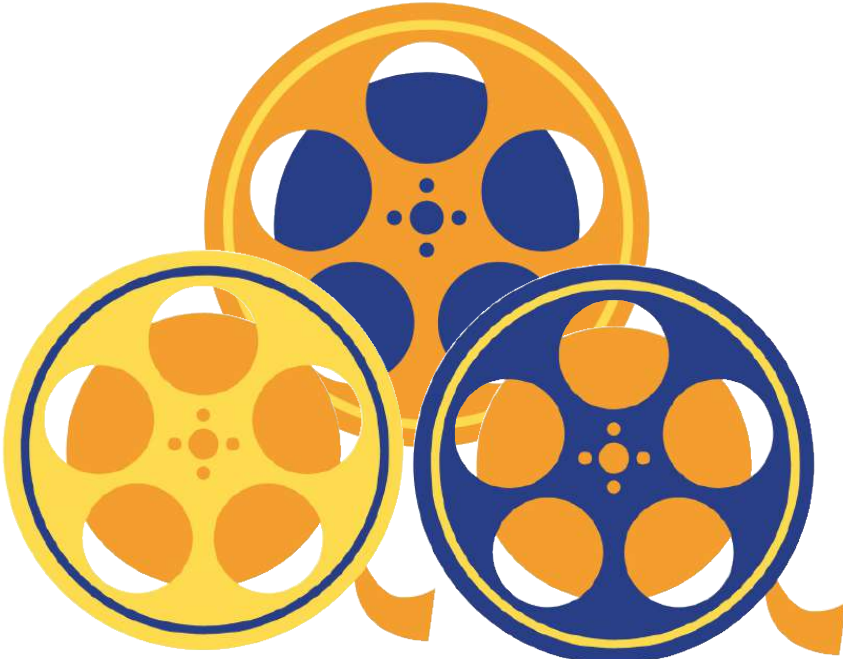
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INTRODUCTION

to the publication

THE PROJECT

The SouthMed WiA Project “Towards Greater Gender Equality: Promoting the Role and Image of Women in the Southern Mediterranean Audiovisual Sector” was launched on February 1st, 2017 for a thirty-month period. It was co-funded by the European Union within the framework of the regional programme MedFilm and implemented by a consortium led by Interarts in Spain, in partnership with the Ecole Supérieure de l’Audiovisuel et du Cinéma (ESAC) in Tunisia, the Culture & Media Agency Europe aisbl (CUMEDIAE) in Belgium, the Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM) in Italy and the Screen Institute Beirut (SIB) in Lebanon. The project has responded to the double objective of strengthening the capacities of female professionals and operators and contributing to sustainable development and cultural diversity by enhancing the image of women in the film sector in 7 countries of the Southern Mediterranean (Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia).

To achieve these goals, the SouthMed WiA project implemented a wide range of activities, including:

- Giving financial support to 8 projects implemented by South-Med organizations (CSOs and SMEs) based in Morocco, Lebanon, Jordan, Palestine, Egypt and Tunisia.
- Coaching and training of sub-grantees and of other audiovisual professionals, in particular women, to help them increase their skills in different relevant areas, such as pitching, access to finance and co-production, marketing and distribution.
- Offering to the sub-grants’ beneficiaries, and other (female) professionals, opportunities to attend different events for networking purposes.
- Researching on the current situation in the seven target countries relating to women’s role in the audiovisual sector, to collect reliable figures and data regarding creation, production and distribution.
- Outreaching activities on gender equality among audiovisual professionals and regarding the role of women in the sector in the South-Mediterranean region. Such activities are aimed at raising awareness both of relevant stakeholders and the general public.
- Creation of a regional network of women from the target area working in the audiovisual and film industry.
- Drafting of different relevant publications such as an informative handbook on gender-related opportunities in the audiovisual sector, curricula development guidelines addressed to film schools and curriculum developers.

In this framework, this collection of evidences – mostly based on sub-granted projects’ experiences and results – aims to raise awareness among South-Med sector’s operators, as well as the whole society, on the role and image of women, both on the screen and behind the camera, in the Southern Mediterranean to promote, among other purposes - the best practices of the SouthMed WiA sub-granted actions.



THE REGIONAL Context

KEY WORDS

Film sector; audiovisual; cinema; women; director; producer; support; social issues; barriers; culture; gender equality; stereotypes; disparities; engagement; obstacles; media; empowerment.

INTRODUCTION

Lack of up-to-date and detailed gender statistics on women's role and image in the Southern Mediterranean audiovisual sector has proven to be a real issue for researchers studying these subjects and it has indeed represented an obstacle to tackle during the implementation of SouthMed WiA as well. Starting from what the EU has already done through past programmes such as EUROMED Audiovisual III and MedCulture, all efforts have been made to gather the latest information and data available, in order to detail the background for this collection.

The results of the sub-granted projects, the main outputs of SouthMed WiA, as well as extensive desk research throughout the whole project's life, have served as sources of information to design this comprehensive overview of the dynamics of the media and audiovisual industries in the Middle East and North Africa. In general, the current audiovisual context in the project target region varies a lot from country to country: from a mostly structured situation in Egypt and an overall dynamic landscape in Morocco to the tiny outputs in Algeria - which depends so far mainly on public funds (FDATIC) - or the persistent film censorship in Lebanon that is a factor of weakness for the Lebanese AV industry and hampers opportunities of growth. Tunisia offers a singular case study: Tunisian cinema has undergone a renaissance in recent years and is experiencing a flourishing new-wave focused on political creativity to counter terrorism, to tell issues affecting women in the Arab world, thus contributing to contrast censorship in any form.

Despite these differences, there are some common trends to be highlighted; recent statistics and studies, for example, show an ever-growing and largely diversified media landscape in the whole MENA region, including broadcasting, digital and printed media, with a consequent larger content offer that is increasingly moving towards audience's needs. **Television still remains the strongest and increasingly dynamic media industry in the Arab world:** as the MedBarometer¹ report shows, TV consumption rates are averagely high all over the region, with the highest picks in Tunisia, Egypt and Morocco. In particular, **Ramadan tv is extremely important in the region**, since this particular period of the year records special programming, including a relevant increase in the production of new episodes of major programmes and popular Arab series – especially dramas – to cover the whole fasting “season”.

1. Report developed in the frame work of the MedFilm4All project, co-funded, like SouthMed WiA, by the EU under the MedFilm programme. The report is available on line here: https://www.slideshare.net/jamaity_tn/med-barometer-final-report.



For what concerns mainstream cinema, the three largest markets in the region are those of Egypt, Lebanon and UAE. These three countries also register the highest number of cinema screens, but the screen-to-inhabitants ratio differs from Lebanon – which, thanks to its population density and consumer spending power, has got the highest one – to Egypt, which – due to the limited density of population – has the lowest. Moreover, the success of cinema in these countries is mostly limited to non-Arab films, which bring in the highest fraction of box office sales almost everywhere but not in Egypt. At the same time, Egypt is the main producer of Arab mainstream films, with a strong presence also in Lebanon, UAE and Egypt itself.

Most relevant for the purposes of this collection and of the SouthMed WiA project, according to the “Media Industries in the Middle East” report published by the Doha Film Institute in 2016, despite the fact that they are very rarely projected in cinemas, **independent films in the Arab world reflect a much greater diversity in content and gender roles as compared to mainstream movies**. For instance, independent films are twice as likely to have female directors and are most often the result of co-production processes involving more than one country of the Region. Egyptians are the most common nationality overall among writers, directors and producers and France is the most active non-Arab country playing a very important role as independent films’ financial supporter. **Considering content, social issues, women, identity and politics are the most common topics of independent films**. As previously stated, women play a more important role, counting for 30% of independent film writers and directors in the region - surprisingly, a much higher number as compared to mainstream cinema in the West as well.

WOMEN PROFESSIONALS IN THE FIELD OF MEDIA – CULTURAL BARRIERS

Despite the higher rate that women register as directors and writers of independent films in the SouthMed WiA target region, general data show that the rate of women employment in mainstream media is still low, compared to other regions of the world. According to available figures, women dominate (55.9%) in only one occupational level – sales, finance and administration - and men earn dramatically more, especially in top positions. Company policies, on the whole across the region, show fairly low concern for equality; only about a fourth (27%) have a specific policy related to gender equality. This policy varies by nation: for example, no companies in Jordan have it but most companies (88%) in Morocco do.

Governments play a key role in directing social changes within their countries, but despite some of them have restructured their national programmes to advance the role of women in the audiovisual sector, often they have not integrated any measures to monitor their treatment in the media. Two exceptions are Tunisia and Morocco, where national regulatory bodies have been established – respectively the HAICA-High Independent Authority for Audiovisual Communication and the HACA-High Authority for Audiovisual Communication - and work together with their governments and international organizations also to enhance the image of women in the media.

The barriers that they face in the MENA area to access professions within the audiovisual sector, especially when it comes to cinema and television, do not depend on money nor on lack of access to training, but more on **cultural and social stigma** women have to face when they approach this sector. Indeed, in many film courses, women outnumber male students and often obtain better results. Nevertheless, when we consider occupational data in the field, we see they outline evident discrepancies between men and women, especially in the most prestigious positions.



It is often to avoid social exclusion that women give up their careers in the audiovisual sector much earlier than men, consequently leaving them the floor to grow within the industry and occupy the most important places. As outlined in the Recto/Verso documentary, produced by the Tunisian partner ESAC in the framework of the SouthMed WiA project, women working in cinema and audiovisual environments are often considered as prostitutes, because they usually work late at night, they work in a field that is strongly male-dominated, they are somehow seen as more “liberated” than others. The SouthMed WiA project has precisely emerged from the observation, among others, of these widespread prejudices and public stereotypes about women working (or aspiring to work) in such fields in Arab societies, and its ultimate goal has been to positively influence common cultural attitudes and public opinion relating to the image and the profession of women in this relevant industry. The following paragraph will give an overview of women’s traditional roles and persistent related stereotypes.

THE REPRESENTATION OF WOMEN IN THE MEDIA – STEREOTYPES

Particularly in Maghreb countries, political actors and civil society have denounced the negative image of women conveyed by the media and called for the development of a global media culture based on equality and respect for their dignity. As the “Charte nationale pour l’amélioration de l’image de la femme dans les médias”² confirms, even nowadays, in Maghreb the representation of women working in the media remains indisputably stereotyped and insufficient.

Women are less frequently interviewed, their point of view is often marginalized. Regarding their representation, **they are often seen as victims or locked into traditional roles**, whereas the “modern” women are hyper-sexualized or represented as evil and mean. Even in the context of the 2011 revolution in Tunisia, media negatively misrepresented women: the former first lady of Tunisia, Leila Ben Ali, became the symbol of the Tunisian despotic regime and - in the same spirit - the immolation of Mohammed Bouazizi was described as an act of dignity after having been humiliated by a woman, Fadia Hamdi, municipal agent.

In Mashreq countries as well, Academia highlighted the **occurred stereotypes in media depicting women**: printed-media contents “for women” concern family-based roles in the society and traditional interests; thus, little space is provided for opening to other issues, de-linked from the conventional path. Moreover, women in the media encounter the general negative perception and are often represented as passive or sexualized objects. Indeed, other evidences of this misogynist attitude can be found in Arab movies with portrayals of women in scenes of sex or violence: one must only list the titles of some contemporary Egyptian films, such as A Dangerous Woman; The Devil is a Woman; A Woman of Ill Repute: The Curse of a Woman; Torture is a Woman.³

2. The “National charter to enhance the image of women in the media”, promulgated on 15 March 2004 by the Moroccan National Secretariat for the Family, Children and Persons with Disabilities (SEFEPH), is the only national charter concerning the enhancement image of women in the media in the whole Arab world.

3. Reem Obeidat, “Content And Representation Of Women In The Arab Media”, “United Nations Division for the Advancement of Women (DAW).



Despite these disparities, the audiovisual and cinema sectors have the incredible potential to play a key role in contributing to build more gender-equal societies: indeed, it represents not only an essential factor for economic growth and women's inclusion in the labour market, but also a primary source of information and entertainment, capable to influence and potentially change family life, social attitudes and cultural beliefs. SouthMed WiA and its sub-granted projects in the Southern Mediterranean region are intended to raise awareness on the potential of female involvement in the audiovisual and film sectors and in society globally, in the view of building more equal societies in the target countries.

In the following pages, the main objectives, results, challenges and outputs of the 8 projects supported in the framework of SouthMed WiA will be reported, with the aim of highlighting the efforts made by each of them to promote gender equality within their communities, through actions addressing greater gender equality in the Southern Mediterranean audiovisual and cinema sector. The Annexes section of this collection offers a large overview of each sub-granted projects.





ARABIYAT

Screenings / Rendez-vous / Round tables

The *Arabyat* project consisted in a public screening cycle of 12 movies – including roundtables and debates - around 3 main themes: Arab women in history, representations of Arab women on the screen and Arab women's freedom of speech.

COUNTRY Morocco

SUB-GRANTEES

Leader - Cinémathèque de Tanger

Partners - Association Darna; Association Les amis du cinéma de Tétouan

EVIDENCES

As anticipated in the regional background, the audiovisual landscape in Morocco is relatively dynamic, notably in film production, with an average of about 20 feature films produced every year. Public authorities in the country have also adopted several aid plans to support national cinema, such as the creation of a web portal dedicated to projects' submission ensuring transparency between public distributors and independent production companies. The Moroccan Film Centre CCM has established two commissions to support film festivals and to contribute to the modernization and digitization of cinemas. As regards to cinema festivals - from the major one of Marrakech to those organized in Tangier, Rabat, Agadir, Ouarzazate, just to mention some of the many taking place all over the country every year – they give evidence of the dynamicity of the sector in Morocco, which also boasts, among others, the recognized Salé Women's International Film Festival, whose aim is to highlight any cinematographic and artistic contribution capable to give women - and of women - the image they deserve before, on and behind the screen.

Nonetheless, it has to be considered that these initiatives take place in urban contexts and that people in more isolated or rural areas normally do not have access to them. *Arabyat* emerged precisely from this assumption, which is one of the main issues that this project has aimed to tackle, by bringing cinema on tour across remote areas as well.

Indeed, the partner Les amis du cinéma de Tétouan - which organizes every year the International Festival of Mediterranean Cinema, featuring activities open to schools and students – made available this specific expertise by involving University, Primary and High School students in the *Arabyat* screenings, meetings and debates. For those from farther regions of Morocco, the movies themselves were brought to schools and the screenings were organized in the classrooms, thus offering to those young people the opportunity to get in touch with topics related to Arab women (history, freedom of speech, social attitudes, prejudices, etc.) and raise awareness on them thanks to cinema.

Arabyat played an effective role in shaping attitudes and behaviors of young viewers and potential future audiovisual professionals, supporting equality and diversity. By working towards changing the audiences' demand, *Arabyat* has contributed to foster a societal transformation that can possibly lead to an effective shift towards a more equal representation of women on the screen and in society.



BREAKING TABOOS & CHANGING THE IMAGE OF WOMEN IN Audio-visual sector in Arab Region

Capacity building in the audiovisual field on free-stereotype women's content and video making and films script; trainings on rights and sexuality and gender and sexuality.

SUB-GRANTEES

Leader - Muntada Al-Jensaneya (Palestine)

Partners - Prod'it (Tunisia); 7iber (Jordan)

EVIDENCES

This project was the result of a collaboration between very different actors: on one side Muntada, the leader, brought its outstanding experience in implementing sexual rights trainings with students and young people in the conservative Palestinian society.

On the other, the two partners Prod'it and 7iber merged their audiovisual and journalistic expertise with their networking capacities in order to offer Muntada's trainers and trainees a complete media literacy course providing them with audiovisual tools to convey social messages and drive social change within their communities.

Despite the fact that the beneficiaries of this project were not all specifically audiovisual professionals, SouthMed WiA made possible contacts and exchanges between profiles from diverse fields - such as social education specialists, health operators, journalists, media trainers, etc. – which have led to the empowerment of local beneficiaries in Palestine, Jordan and Tunisia, with the necessary media and audiovisual skills to enhance the visibility and the impact of their relevant activities.

At the same time, the journalists and media experts involved had the chance to deepen their knowledge of particularly sensitive subjects such as sexual and reproductive rights, as well as taboos within Arab societies that very rarely find space in cinema and, more in general, in media content.







FOSTERING GENDER EQUALITY for Women and Men behind the Camera

Capacity building and training activities aimed at promoting gender equality and the diversity of men and women's representation in the film sector.

SUB-GRANTEES

Leader - Center of Arab Women for Training and Research CAWTAR (Tunisia)

Partner - SHASHAT Women Cinema (Palestine)

EVIDENCES

As stated in the regional context of this collection, there is a widespread lack of up-to-date and detailed gender statistics on women's role and image in the Southern Mediterranean audiovisual sector. This project tackled this issue by producing a very complete and exhaustive toolbox on gender in cinema and in audiovisual content. This publication includes a variety of tools, both theoretical and practical, to address the concept of "gender" (the social relations of sexes) and its representation in cinema (from scriptwriting to post-production).

The focus is on how men and women construct and reaffirm their differences and identify stereotypes and discriminations, so to draw the attention of the reader towards the need to overcome them. The Guidelines can be used in several contexts: academic training (courses, writing and production workshops, analysis and filmic reviews, etc.) and cinema (programming and debates). They can also be useful for policy makers, funders, etc. both for the development of new programmes and for the evaluation of existing ones, in order to foster awareness about a more equal representation of men and women in cinema. As we can read in the introduction:

"Numerous studies, including the research done for this project, have shown that images of men and women in cinema still reflect stereotypes. It would be important to encourage a more balanced approach to the images of gender on the big screen and to offer a filmic representation of both men and women that is more equitable and less stereotypical. This would ideally be the merit of this kind of toolbox."

In this framework, SouthMed WiA has allowed the connection between an experienced academic research centre and audiovisual operators and students from Tunisia and Palestine, on one side enhancing their technical and professional skills to work within the sector and, on the other side, collecting their experiences and opinions which served as basic data for the drafting of the tool box. Such output itself owns the potential to contribute changing the status quo and consequently enhancing the role of women in relevant positions in the media.



GENDER REPRESENTATION in Egyptian Media (Merayat)

COUNTRY Egypt

SUB-GRANTEES

Leader - Tadwein Gender Research Center

Partners - Wlaha Wogoh Okhra; HRDO Human Rights Documentary Organization

EVIDENCES

The main highlight of the Merayat project is, without any doubt, the Final Report on Gender Images in Egyptian Ramadan Drama, published by Tadwein in April 2019. Whereas most reports issued by women's NGOs in Egypt to fight against gender violence in drama ask drama creators to reduce violent scenes, Merayat's team of researchers, with the support of SouthMed WiA, tried to respect authors' freedom of expression and creativity without censoring their works, but offering recommendations on how to produce a respectful and fair representation of women and gender roles on the screen. As Fayrouz Krawaya, Merayat's project manager affirmed:

"We collected information about drama creators without any intention to chain them in the way they express themselves, because this would be unfair. How could we ask the drama creators not to show sexual harassment scenes while this happens in reality on a daily basis?"

These kind of scenes, indeed, reflect the reality of Egyptian streets; without representing violence, cinema and drama would not be honest: "If the analysis given aims to censor the series, drama creators must refuse it because this means that we are taking steps backwards instead of improving", continues Fayrouz. Indeed, as Merayat's logo inspires, media reflect society like a mirror, depicting and perpetuating social and cultural norms of the context they are produced in. Nevertheless, at the same time, they have the incredible potential to play an active role in influencing and ultimately changing them. Gender roles exist because society as a whole chooses to accept them, but the media do contribute to perpetrate these norms. This Report is particularly significant because it takes into account TV series - in a region where television is the most powerful and popular media - and, specifically, Ramadan series that are extremely important, since they register a relevant increase in the production and in the audience consumption rates for a whole month every year. Consequently, the impact of a change in women and in gender representations in this specific TV genre is incredibly powerful and can really foster public awareness on the injustice of stereotyped portrayals and on the importance to educate creators about how to avoid them.







NEW AUDIO-VISUAL SOCIETY, by women...for women

SUB-GRANTEES

Leader - Theater Day Productions (Palestine)

Partner - Arab Education Forum (Jordan)

EVIDENCES

As it was the case of the project “ Breaking taboos and changing the image of women in audiovisual sector in Arab Region”, the beneficiaries of “New Audio-visual Society, by women...for women” are not audiovisual professionals, but educational and cultural civil society organizations working in Palestine and Jordan to empower women and girls. SouthMed WiA granted them funds to implement, for the first time, audiovisual and media literacy trainings which provided women and girls from the two countries involved - some of them from hard and isolated contexts - with the necessary tools to convey social messages and drive social change within their communities. In particular, Theatre Day Productions (TDP) is based in Gaza, an secluded territory from which “nothing can get out and nothing can get in”, to quote Anan Terhi, the SouthMed WiA sub-granted project manager. “There is no art, no cultural activity in Gaza, no spaces for creative expression”, she said. In such environment, Theatre Day represents a unicum, a flourishing free and equitable space where artistic and cultural activities contribute to empower Palestinian people, especially children, women and girls, to exercise freedom of expression and other basic human rights. Thanks to SouthMed WiA and to the networking and advocacy events organised in this framework, this sub-granted action helped breaking hard borders – both geographical and cultural – benefitting from professional exchanges with other young beneficiaries from all over the South-Mediterranean region.



ONE WOMAN Show

SUB-GRANTEES

Leader - Wasabi (Tunisia)

Partner - Axeer (Egypt)

EVIDENCES

One Women Show was an outstanding media success: the 10 video portraits of Egyptian and Tunisian audiovisual professionals went viral on the internet and generated a strong engagement among young public all over the Arab world. SouthMed WiA made possible the creation of what turned out to be a very successful collaboration between two young production companies, Wasabi in Tunisia and Axeer in Egypt, who were able, despite the obstacles mentioned above, to draw public attention to women's role in the audiovisual sector. They created true role-models from the two countries that have become a source of inspiration for young students aspiring to work in this field and a great example to follow for every girl and woman in the Arab world aiming to undertake a professional career related to the film and AV labour market.



One Woman Show

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تشكل النساء ما نسبته 43%
من موظفي القطاع العام
المدني وتحصل 12% منهم فقط
على درجة مدير عام فأعلى مقابل
88% للرجال لنفس الفئة.

شاركونا تجاربكن/م الشخصية أو تجارب سمعتن/م
عنها من خلال التفريد على هاشتاغ

#هي_تستحق

ضمن فعاليات حملة جديرات ونستحق



هذا المشروع بدعم من
الاتحاد الأوروبي

بإدارة: السيدة في الصحافة السمعية
المرئية: تيريزا جلوب الشاريط
Women in Audiovisual
in the Southern Mediterranean
SouthMed WiA

بدعم من:



برعاية إعلامية:



وزارة شؤون المرأة



الشراكة مع:



تنفيذ:

WOMEN DIGITAL STORYTELLERS for Gender Equality

SUB-GRANTEES

Leader - Atabet Fann for Arts, Media and Training (Palestine)

Partners - Association for Development and Alternative Media (Tunisia); Animate Palestine Festival (Palestine)

EVIDENCES

Women Digital Storytellers for Gender Equality managed to empower audiovisual professionals from local communities in Palestine, Tunisia and Lebanon, by teaching them how to use arts and audiovisual tools to stimulate social and political development and collective change, providing them tools and capacities to achieve the desired change. Thanks to the support of SouthMed WiA, the consortium implementing this capacity building project achieved to enhance young women filmmakers' capacities to promote gender equality in their audiovisual products. One of the most innovative evidences of Women Digital Storytellers for Gender Equality is, without any doubt, the ToT, a Training for Trainers coming from Palestine, Lebanon and Tunisia, which provided them with the necessary knowledge and tools to implement themselves trainings in their countries addressing female filmmakers and teaching them how to organize media campaigns to promote gender equality and women's rights. This not only guarantees the future sustainability of the Women Digital Storytellers project, but also enhances and widens its impact and in turn the impact of the SouthMed WiA project as a whole. SouthMed WiA has contributed empower a new international community of engaged women AV professional that work together to change the status quo and achieve a more equal and fair society.



WOMEN TO WOMEN

Ta'a Marboutah

SUB-GRANTEES

Leader - Ma3mal 612 Think Factory (Jordan)

Partner - UMAM Documentation and Research (Lebanon)

EVIDENCES

The audiovisual sector plays a key role in contributing to build more gender-equal societies. It represents not only an essential factor for economic growth and women's inclusion in the labour market but also a primary source for information and entertainment, with the ability to influence and potentially change family life, social attitudes and cultural beliefs. Thanks to the support of SouthMed WiA, the Ta'a Marboutah project contributed to these two fundamental roles. On one hand, by producing a set of guidelines addressed to sector professionals with the aim to advance their knowledge on gender equality and responsive and aware media; on the other hand, by publishing a Manifesto of engaged AV operators who work and advocate for the enhancement of women's rights both on the screen and behind the camera. As stated in the document, AV professionals in the drama and cinematic scene in the Arab world announce their willingness to work together towards achieving gender balance in artistic and creative content and realizing products where gender roles are seriously addressed and not stereotyped. Throughout the Ta'a Marboutah project and thanks to SouthMed WiA's support, the research field about women's role in the AV sector in the Southern Mediterranean is today richer with new data and contents that can constitute a valid basis to be further developed in the future.





CONCLUSIONS

This collection of evidences is mainly based on SouthMed WiA sub-granted projects' results and includes data, information and arguments allowing to make a picture of the new regional background about women in the South-Med film and audiovisual industry, after our project implementation.

It has been drafted with the aim of raising awareness in the South-Med film and audiovisual sector and the whole South-Med society on the importance of promoting gender equality and a positive women's representation in the target region, which is the main and ultimate goal of the overall action.

After almost thirty-one months of implementation, with 8 sub-granted projects successfully closed and thousands of people reached within the Mediterranean and beyond, this programme comes to its end at the end of August 2019. Initially designed to address audiovisual professionals, it turned out giving funds also to civil society organizations that – in some cases - have approached cinema and media for the first time (as it was the case, for example, of the Palestinian/Jordanian project “New Audiovisual Society, by women...for women” or the Jordanian/Tunisian/Palestinian “Breaking taboos and changing the image of women in audiovisual sector in Arab Region”).

Associations that work on a daily basis to enhance gender equality and foster women's rights in their communities, often in very hard contexts such as the Gaza Strip, discovered the potential of the audiovisual means to strengthen their activities, and enhance and broaden their impact. Conversely, experienced media organizations and audiovisual companies, such as Wasabi or Prod'it in Tunisia and Ma3mal 612 or Shashat in Jordan and Palestine, received funds to continue their usual job, building women filmmakers' skills and improving their role and potential within the sector.

Globally, the SouthMed WiA project's impact was particularly significant in terms of networking and research. Contacts and exchanges between different countries in the Southern Mediterranean are not always easy, particularly due to political or mobility limits. SouthMed WiA activities and events have helped the beneficiary organisations' representatives move across borders, meet and exchange about their projects and set up new partnerships for future initiatives to implement together.

At the same time, thanks to initiatives such as Merayat, Ta'a Marboutah or Fostering Gender Equality for Women and Men behind the Camera, we dispose today of an increased range of data and analysis on women's role in the Southern Mediterranean film and AV sectors, which constitutes a further basis for future studies in this field.

Ultimately, SouthMed WiA has also fostered and given visibility to new communities of practice across the whole Southern Mediterranean.



Its sub-granting scheme has proven to be a successful methodology that could be invested in and developed on through a longer-term basis in the region.

The high number of applications received by the consortium at the beginning of the project is a clear demonstration of the real need for this kind of actions in the target area.

A need that is confirmed by the fact that some of them have received additional funds from other donors to continue developing the work started in this context. It is the case, for example, of “Women to Women – Ta’a Marbouta” and of “New Audiovisual Society, by women...for women”.

In accordance to the strong pillar that culture and cooperation are at the core of sustainable development, the SouthMed WiA consortium and sub-grantees have extensively worked throughout the whole project life to boost gender equality and women’s rights, establish new professional networks and partnerships, and deliver new models of cooperation as good practices to be adopted and replicated.



ANNEXES

to the publication

ARABIYAT

Screenings / Rendez-vous / Round tables

COUNTRIES Morocco

IMPLEMENTING CONSORTIUM

Leader

Cinémathèque de Tanger

Cinémathèque de Tanger is an alternative centre for film preservation and circulation based in the heart of Tangier city, in Morocco, and located in the building of the ancient Cinema Rif. Created in 2007 thanks to the commitment and initiative of Yto Barrada, the association promotes film heritage and production. During the whole year, it screens featured films, documentaries, experimental films, etc. both Moroccan and international, enriching and preserving the collective memory of cinema. Resolutely opened to the world, Cinémathèque de Tanger has been for over 10 years an intercultural space, offering a vibrant programme schedule for travellers, artists, movie-lovers and curious minds.

Partners

Association Darna

Darna's mission is to serve transversally the interests of Moroccan people, listening to children, moms, families and people coming from different social backgrounds dealing with problems as violence, drugs, abandonment. Darna created spaces for cooperation, listening, advising and sharing.

Association Les amis du cinéma de Tétouan

The association Les amis du cinéma de Tétouan (Tetouan friends of cinema) (ACT) organizes the International Festival of Mediterranean Cinema of Tetouan in order to promote and enhance cinematography of the countries around the Mediterranean basin. Tetouan Mediterranean Film Festival invites directors, professionals, actors, public and students to meet up and discover new Mediterranean films, to open up on new representations of the word, to attend seminars, to participate in round tables, to take part in workshops and film classes.

OBJECTIVES

The *Arabiyat* project aimed to reach the widest audience as possible and to increase its demand for more Arab women in films. A huge investment in communication and outreaching activities has been done in order to attain this goal and to stimulate reflection and debate among attendants. *Arabiyat* made possible to establish connections between several associations and organizations devoted to female issues. Those associations benefited from the films' programme as well.



THE PROJECT

The *Arabiyat* (Arab women in Moroccan Arabic) project consisted of a screening cycle of 12 movies that took place over one year and aimed to stimulate a collective reflection on the representation of women in the media in the South-Mediterranean region. As the subtitle of the project suggests, the cycle of movie screenings was accompanied throughout a year by round table debates with women professionals of the AV/film sector and meetings with relevant stakeholders, students and representatives of CSOs. The Arab women directors of *Arabiyat* films were invited to the screenings and intervened in the debates, commenting their works, telling their professional experiences, highlighting the successes and the obstacles they had to face as female audiovisual professionals. At the end of each cycle the public, cinema and media professionals, activists, sociologists, artists and writers used to join a round table to discuss the main topics treated. The ensemble of the cycles closed with a final event taking place over a weekend and featuring debates, lectures and screenings aimed at celebrating Arab women in films. The whole programme has been dedicated to the Moroccan feminist, writer and sociologist Fatima Mernissi (1940-2015), who devoted her life to women's rights in the Arab and Muslim worlds. *Arabiyat* offered a complete and multilateral overview of the situation of women in the Arab region, building the screenings around 3 main themes: Arab Women in History, Representations of Arab women on the screen and Arab women's freedom of speech. These movie cycles addressed key issues to understand the struggles of women in Arab and Mediterranean societies. The *Arabiyat* project films have been screened at the Cinémathèque de Tanger first, and then went on a tour, reaching several cities in Morocco, including villages in rural areas that do not normally have access to cinema. The Cinémathèque de Tanger invited women from its association partner DARNA to follow the program as well as the students of the Master in Documentary Film from the University and from High Schools in Tetouan.

MAIN RESULTS

The audience's demand for *Arabiyat's* movies raised thanks to the communication and awareness raising activities undertaken throughout the project development. Moreover, the screening of part of the programme was planned for other entities, such as the "Residence d'écriture de femmes de la Méditerranée" in Beirut. *Arabiyat* raised interest outside the Southern Mediterranean region, reaching the city of Tomsø in Norway, thus bringing the topics related to Arab women, cinema and society well beyond the Moroccan and South-Med borders. The involvement of students in the program fostered the awareness of the young generations about new ways to represent female gaze in the movies and made evident the importance of promoting a more gender-sensitive concept of filmmaking in Morocco as well as in the whole Region.

SUSTAINABILITY

In terms of project's sustainability, Cinémathèque de Tanger reached out to other associations who could benefit from the *Arabiyat* programme to find new potential partners. They also signed a partnership contract with Fredj Hotel & Spa as official venue to host Arabiyat guests and established ties with a number of Organizations for possible future collaborations, such as Association Karama for woman's development, Union de l'Action féminine de Tanger (UAF Morocco) and others.



BREAKING TABOOS & CHANGING THE IMAGE OF WOMEN IN

Audio-visual sector in Arab Region

COUNTRIES Palestine, Tunisia
IMPLEMENTING CONSORTIUM

Leader

Muntada Al-Jensaneya

Muntada Al-Jensaneya - The Arab Forum for Education, Sexuality and Reproductive Health is a Palestinian non-profit organization based in Ramallah. Founded in 2015 by a group of young activists, it contributes to community development by meeting the needs and educational ambitions surrounding sexuality and reproductive health and rights within the Palestinian society, by creating safe spaces for open discussion, reflection and learning.

Partners

Prod'it

The Tunisian community of freelancers and audiovisual professionals Uprodit aims to create connections among people working in the journalistic field and to provide a virtual space within which they can showcase their work and share their competences and experiences. Companies and enterprises can easily find the most suitable figure for their needs among those represented in the platform.

7iber

7iber is a Jordan-based media organization that works both in the field of journalism and in that of research, organizing workshops and debates concerning online media. 7iber seeks to promote the creation of open societies through fostering critical values and respect for human rights.

OBJECTIVES

- To enhance the capacities of regional audiovisual professionals to produce contents fighting cultural and social gender stereotypes that distort the image of women;
- To break taboos regarding women's bodily integrity among young Palestinian university students through emancipating education, empowerment and activism;
- To ultimately influence regional cultural attitudes and public opinion related to women's image in the audiovisual sector.

THE PROJECT

Breaking Taboos & Changing the image of women in Audio-visual sector in Arab Region was a transnational project, developed in Palestine, Jordan and Tunisia, that aimed to improve and build the capacities of audiovisual producers in avoiding the use of stereotyped content when talking about women or women related issues. Moreover, one of the project's objectives was to instruct Palestinian Universities' students on the subject of women's body integrity. The project was structured around 3 main activities: a regional-based training activity on gender rights and sexuality, a technical brainstorming session devoted to the development of videos and film scripts and a training concerning sexuality and gender in Palestinian universities. The project included the following activities:



- Regional Gender Rights and Sexuality Training (Tunis, Tunisia): six-days training that targeted experienced audiovisual professionals from Palestine, Jordan, Tunisia, Morocco, Algeria, Egypt and Lebanon addressing various subjects going from sexuality, moral and social perspectives, sexual education with children and adolescents, love, relations. (16 participants, 62% women);
- Technical brainstorming sessions for the development of video and film scripts (Tunis, Tunisia): the brainstorming took place over 5 days and followed the regional training; the participants were trained on how to write short-movies scripts tackling topics connected to sexuality and sexual rights. The trainees acquired both technical and narrative knowledge on how to write scenarios addressing the objective inside the drama structure of their movies. (14 participants, 62% women);
- University Sexuality and Gender Trainings (Ramallah, Bethlehem and Nablus, Palestine): 3 trainings were implemented in partnership with three Palestinian universities – Bethlehem University in the north of the country, Najah University in Nablus in the north of the country and Bethlehem University in the south. (49 students involved, 91,8 % women).

MAIN RESULTS

- Participants to the audiovisual training acquired professional skills and tools that will help them representing gender and sexuality in their communities, works, online platforms;
- The project enabled several university students to widen their knowledge about sexuality and to freely discuss and think independently on subjects connected to it;
- In the final evaluation form, participants confirmed that the trainings made a big difference for their personal and professional development, saying that they created a space free from prejudices and stigmas where they could freely talk about subjects that are normally taboos within their communities. Many participants stated that the training helped them enhance their self-confidence and love as it gave them the chance to reflect on their sexuality and personal relation with their bodies and selves.

CHALLENGES FACED

- It took a bit longer than foreseen to coordinate content and logistics of the trainings with project partners, also because the trainings were scheduled right after Ramadan fest and most of the experts were on vacations;
- MUNTADA experts tried several times to implement the sexuality trainings in partnership with Media Departments of Palestinian universities, but they encountered a strong resistance to discuss the contents that the training foresaw to embrace. This happened mainly because of the cultural barriers deeply rooted in Palestinian society that make sexual education very difficult, especially within the audiovisual sector. For this reason, it was finally decided to conduct the training through already existing partner universities such as the departments of social sciences and student affairs in Birzeit, Bethlehem and Najah Universities.

HIGHLIGHT: A WIDER SCOPE

At the beginning the project foresaw to open the training for participants coming from Palestine, Jordan and Tunisia only, but the call for participation was finally widened to outreach audiovisual professionals from Morocco, Algeria, Egypt and Lebanon as well, so to reach out to all the target countries of the SouthMed WiA project. This was aimed at having the most diverse group of trainees possible and promote exchanges between different experiences and knowledge from various countries in the region.



SUSTAINABILITY

The trainings implemented in the framework of this project were a complete success. Many participants are now implementing new projects thanks to the ideas and knowledge they acquired during the trainings attended and are developing film scripts on sexual rights and equality. University students are now professionally and personally empowered to make changes in their communities regarding sexuality and gender issues, raising awareness on the importance of advocating for sexual and reproductive rights.



FOSTERING GENDER EQUALITY for Women and Men behind the Camera

COUNTRIES Tunisia, Palestine
IMPLEMENTING CONSORTIUM

Leader

Center of Arab Women for Training and Research CAWTAR

The Center of Arab Women for Training and Research (CAWTAR) was created in 1993, in response to the desire expressed by a number of Arab stakeholders, including local, regional and international institutions as well as governments, to establish a center of academic research and field studies relating to the status of women. In addition to collecting data, indicators and statistics on women's economic, social and political conditions, CAWTAR significantly contributes in sharing knowledge, building partnerships and reinvigorating policy dialogue and advocacy in order to improve the lives of women in the Arab world. CAWTAR's mission is to contribute to empowering Arab women to fully exercise their human rights. CAWTAR aims at doing this by generating knowledge in order to produce accumulated evidence to enhance the capacity of Arab institutions in promoting and advocating for gender equality and the promotion of women to decision-making positions.

Partner

SHASHAT Women Cinema

Shashat is an independent non-profit women cinema NGO in Palestine, formally registered with both the Ministry of Interior and the Ministry of Culture, whose focus is on women's cinema and the social and cultural implications of women's representations on the screen. Shashat also aims at building the capacity of young women filmmakers through training, mentoring, production support and exhibition so that they are producers of Palestinian culture and not only consumers of it. Shashat, which means "screens" in Arabic, was founded in 2005 in order to provide sustainability and continuity to these objectives. Shashat received the Palestinian Ministry of Culture "Award for Excellence in Cinema" in 2010 and its General Director, Dr. Alia Arasoughly, received the "Outstanding Woman Leader Award" in the area of culture in 2013, as well as the "Outstanding Woman Cultural Leader Award" from both the Palestinian Ministry of Women and the Palestinian Ministry of Culture in 2017. Shashat was selected by the Euromed Women's Foundation for "your successful practice...which has a strong added value and could inspire other initiatives in the Euro-Mediterranean region."

OBJECTIVES

- To build the capacities of beneficiaries on how to integrate the gender approach and gender equality principles into film making and script writing;
- To draft practice guidelines for audiovisual professionals on how to use the gender and human rights approach in their works.



THE PROJECT

The project Fostering Gender Equality for Women and Men behind the Camera aimed to promote gender equality in the film sector and the diversity of men and women's representations, in accordance with the principles of Human Rights. The project was mainly based on a capacity building approach of trainers and young professionals and cinema amateurs, providing them with tools and mechanisms for film writing and realization, taking into account the concepts of equality and gender. It also seek to integrate this knowledge and tools in a sustainable way by training trainers to transfer the knowledge and skills acquired to a wider circle of young filmmakers in Tunisia and Palestine. The project enabled Tunisian and Palestinian beneficiaries to produce practical guidelines and scenarios for their future film projects. The practical guidelines provide knowledge and pedagogical tools on how to integrate gender approach and the principles of gender equality into film making. The scenarios include stories inspired by reality that have included the principles of diversity and equality.

The project was implemented as part of a specialized Master Class taking advantage of a tradition already installed under the direction of the Tunisian director Nidhal Chatta. Following a series of training sessions, five scenarios were selected for their narrative quality but also for highlighting issues related to gender equality in Tunisian and Palestinian societies. The project consisted of four main courses featuring 59 filmmakers, professionals and cinema amateurs (Tunisians and Palestinians):

Course 1. Gender and Human Rights in scriptwriting (18 participants)

Course 2. Scriptwriting workshop (8 participants)

Course 3. Scriptwriting workshop – session n.2 (15 participants)

Course 4. Introduction to filmmaking (18 participants)

At the end of the four courses of the Master Class, participants were empowered with the tools and mechanisms of gender sensitive screenwriting, and gained knowledge and pedagogical tools about gender equality in filmmaking. Moreover, beneficiaries' capacities were fostered in scenario writing and in developing guidelines that consider gender and human rights perspectives. The laureates were able to develop their own script, prelude to the phase of realization. Others were responsible for designing a toolkit on gender equality in the audiovisual sector. The best five script writers and two toolkit designers were selected to be developed.

MAIN RESULTS

- Capacity Building of young filmmakers, professionals, screenwriters and amateurs of Cine-Clubs from Tunisia and Palestine with tools and mechanisms of gender-sensitive screenwriting, knowledge and pedagogical tools on how to integrate the gender approach and gender equality principles into filmmaking and scriptwriting.

- 2 practical guides: providing knowledge and pedagogical tools on how to integrate the Gender approach and gender equality principles into film making.

- 16 films scenarios which include stories inspired by reality that have embraced the principles of diversity and equality

- 5 short videos filming activities implemented in Tunisia and the final ceremony dedicated to crown winners.



- Networking and exchange of experiences among beneficiaries from Tunisia and Palestine. Work Development in the framework of a competition which honors at the end of the project the winners of the two countries.

CHALLENGES FACED

First, writing a script is essentially an individual act in which the screenwriter will work on developing his/her idea and turning it into an integrated scenario. In training, the scriptwriter himself is accompanied by trainers who follow his work development and discuss it with him in every detail. It was a challenge to change the writing habits of the beneficiaries and to let them think about the gender dimension and the principles of equality, diversity and human rights that should be taken into account in the writing process. This was not easy.

Second, at the beginning of the project, there was resistance to the gender issue, which was overcome throughout the project. Moreover, the time was short to finish the scenarios and the guide elaboration during sessions. This challenge has been overcome by continuous coaching in-between the sessions.

Third, participants who were in charge of the elaboration of the guide had no idea about how to do it. A direct and permanent follow-up allowed the accomplishment of the work. In addition to that, two of the trainers who deal with technical aspects, did not have previous experience in implementing the Gender approach. The project was a great opportunity for them to develop their knowledge and skills on this subject.

Finally, the major challenge is now to convert scenarios into actual movies. The next step after writing a script is usually the film's completion. All participants remained waiting to pass to the second stage.

SUSTAINABILITY

In the light of the Master Class, CAWTAR engaged to give a logical and concrete follow-up to the training by selecting the 5 best short film scenarios to be filmed during the first half of 2020. The possibility of regrouping them in a featured film, thanks to new funds from various international organizations, has also emerged and it is being explored.



GENDER REPRESENTATION in Egyptian Media (Merayat)

COUNTRY Egypt

IMPLEMENTING CONSORTIUM

Leader

Tadwein Gender Research Center

Tadwein is an academic research center based in Cairo that seeks to promote gender equality in Egyptian society, according to the principle that improving the status of women and girls is at the core of effective development. Women and girls often face gender discrimination, suffer from an increased risk of poverty, have access to lower education, suffer from diseases and violence. Investing in their health, education, economic empowerment and political participation will improve their women's lives and benefit women and society as a whole. Tadwein was founded in 2014 to fulfill the needs for a more evidence-based approach to gender based violence (GBV) in Egypt. To achieve this, Tadwein has been working with several partners to implement different initiatives/programs on domestic violence, sexual harassment, FGM and to empower women at the political level.

Partners

Wlaha Wogoh Okhra

Wlaha Wogoh Okhra (Arabic for “she has other faces”) is an online platform dedicated to Egyptian women’s issues. Using various journalism arts, it discusses Egyptian women’s issues and suggests solutions, following the norm “Journalism is for social change”. Their website was released in March 2013 (watch the promo here). Their journalistic platform raises women awareness of their rights on different levels, in addition to documenting Egyptian Women’s History, republishing old journalistic pieces in women’s magazines to revive feminist journalism and document women’s history of struggle. It is also a platform that gives women an open space for women to share their stories and writings about sufferings in Egypt. Believing in film and drama’s crucial role in changing mindsets, the group adapted a new line in analysis and coverage of some Egyptian and Arab movies, with a focus on how these films deal with women, releasing pieces of feminist criticism to such movies, and letting people watch them from a more feminist perspective.

HRDO - Human Rights Documentary Organization

The Human Rights Documentary Organization was established by a group of Egyptian youth who are interested in development and human rights activities, in addition to their belief in the role of media in spreading a culture of human rights and enhancing the mechanisms for defending them. The center works towards building societal awareness concerning human’s rights and freedoms, along with entrenching the values and principles of sustainable development.



OBJECTIVES

- To develop a campaign fighting gender violence in the media;
- To study women's participation in Egyptian drama production and how it affects the ideas presented in drama series and also analyse whether raising it will positively or negatively affect the way masculinity is approached;
- To develop research tools and collect data by monitoring and analysing Egyptian Ramadan drama episodes and interviewing the audience and the drama creators themselves;
- To draft a report based on quantitative and qualitative analysis.

THE PROJECT

The *Merayat* (Arabic for “mirrors”) project, initially entitled Gender Representation in Egyptian Media, was a research project aimed at examining and analysing women's and men's images in Egyptian Ramadan drama and their effects on shaping and reinforcing gender stereotypes and discourses among young Egyptians. It also examined the obstacles that drama producers and directors face in presenting non-conventional gender images in their audiovisual products. Young girls from media departments of Egyptian universities were involved in the analysis of Ramadan episodes throughout the whole duration of the project. As Fayrouz Krawaya, *Merayat* project manager and main researcher, highlighted in an interview for Wlaha Wogoh Okhra, *Merayat* was different compared to other projects or reports that analysed drama from a feminist perspective, as it involved drama creators themselves in the study of Ramadan series and collected public opinions not only on social media, but also through interviews in the streets, so to guarantee that the feedback received come from various sources and different social backgrounds. The project logo was coloured in white and in the middle of it a woman standing in front of a TV sees her reflection in it, as if it was a mirror, recalling the project's name.

MAIN RESULTS

- The media campaign started at the beginning of the project and run throughout its whole duration. It targeted both men and women of different age groups of both men and women. The project media campaign was able to reach around 20,000 people (more than 60% were women). It included articles and content published on local magazines, newspapers and online media platforms, as well as the project manager's participation in one of the most popular Egyptian Talk shows “al ashera masaa” and her interview with El Hurra TV as part of a short video produced by the channel on the *Merayat* project. A Facebook page was also developed to publish project's outputs and collect information on people's perceptions on Ramadan drama series <https://www.facebook.com/Merayat/>. The page is followed by 1471 till date. Nine short video teasers were developed featuring scenes of violence in the Ramadan episodes. These videos reached more than 10,000 viewers with more than 65% women (<https://www.youtube.com/watch?v=3dOM5fY3x0Y&list=PLQm6YyQ9Vw6jSlvk8eb-DCUopA4FGheQg>).
- A quiz was developed to gather views on the most watched Ramadan episode. More than 1800 online user participated in the quiz and Tadwein team analysed the answers to give an overview of the most watched drama episodes in Ramadan 2018.
- An online Google survey was developed to measure online users' perceptions on women representation in Ramadan drama and its effect on their knowledge, perception and attitudes. The survey also aimed to measure what they most liked and disliked in the drama. https://docs.google.com/forms/d/1pecFhaf1IjM7k0Jx0yhFM0Nb_URa8mt10xfC29-OUOA/edit. The survey was answered by 245 online users and Tadwein research team analysed the findings.



- Four in-depth interviews with media producers and directors were conducted in November 2018 to understand their position towards the promotion of non-conventional images of both women and men in the Egyptian drama
- Training of data collectors
- Sixteen FGDs (focus group discussions) were conducted featuring young people in Egypt from different social classes with the objective to examine the effect of the broadcasted drama on their perceptions and experiences of gender norms. Participants come from three urban areas in Cairo: Manshiyat Naser, Mattarya, and Met-Okba and two rural areas in Giza. Interviews with students of Cairo University (law and medical school) were also conducted. The FGDs targeted 122 participants (61 males and 61 females).
- All the data collected through the previously listed activities were analysed by expert researchers and collected in the Final Report on Gender Images in Egyptian Ramadan Drama, which is here available in Arabic: https://drive.google.com/file/d/1uKZAB2iaxfPhe_-VDDL7u3hIJNhKxX3T/view?fbclid=IwAR1bWw-hZP9QZCiEKO6IHXE20_mysS-NJEyr1W_Quk7jruMlyfbRWqzclBA

Take a look at the video documenting the processes of the project and its main findings here!

CHALLENGES FACED

- The short duration of the project (one year);
- The difficulties of representing, in an unconventional way, gender issues in audiovisual products;
- The difficulties in maintaining the interest from both media industry members and decision makers in generating more inclusive content while producing;
- The absence of female drama producers and technicians in the field.

THE FINAL CONFERENCE

The final conference, held in Giza (Egypt), discussed the portrayal of women and men in Egyptian drama, rates of violence, stereotypes and discrimination against women, and general trends during Ramadan seasons 2017 and 2018. The event featured participants from various public institutions: representatives of the Egyptian government, the Ministry of Education, the Ministry of Awqaf, the National Council for population and development and the National Council for Motherhood and Childhood. The conference was also attended by many representatives of civil society from local and international organisations, academic researchers from the Faculty of Information, the Higher Institute of Theater, the American University in Cairo and individual artists (screen writers, cinematographers, directors, members of theatrical teams and actors) A large number of journalists specialised in women and cultural affairs attended the conference as well, together with two of Egypt's prominent cinema critics - Tarek El Shinewey and Madga Maurice - and young screen writers - Mohammed Suleiman Abdul Malik and Mostafa Zayed.



NEW AUDIO-VISUAL SOCIETY, by women...for women

COUNTRIES Palestine, Jordan
IMPLEMENTING CONSORTIUM

Leader

Tadwein Gender Research Center
Theatre Day Productions (TDP)

Theatre Day Productions (TDP) is a Palestinian organization that works in the field of culture targeting children and youth in Gaza. It aims to promote cultural and creative activities among Palestinians, developing peace in their country through education. In particular, TDP considers the presence of women fundamental for achieving cultural transformation in Palestinian Society. TDP wants drama, theatre, and creative activities to be a regular part of the lives of young people in Palestine so that kids can find their individual voices, their sense of self, and discover their creative life. The Arabic name “Ayyam Al Masrah” comes from the notion that someday each Palestinian child will have at least one ‘theatre day’ during his or her school year.

Partner

Arab Education Forum (AEF)

The Arab Education Forum (AEF) is a non-governmental, not-for-profit organization active in the Arab World in the field of community and youth employment. AEF constantly attempts to develop a shared vision related to learning in the Arab world; a vision that springs out of authentic initiatives which start with and build on what people do and what culture is. It starts with the premise that people are builders of meaning, understanding, knowledge, cultural expressions.

OBJECTIVES

- Raising the capacities of female artists to be Arab pioneers in the audio-visual sector;
- Fostering gender equality and promoting women’s participation in society and in the audiovisual field in Jordan and Palestine.

THE PROJECT

The New Audio-visual Society, by women...for women project consisted of a set up of two objectives to reach in one year. The first one was dedicated to rising female artists’ capacities in the audiovisual sector, the second one was to implement gender equality and promote women’s participation in society and in the audiovisual landscape.

To achieve the first objective, both TDP and AEF worked with women in Palestine and Jordan: TDP worked with 30 women, training them in the field of storytelling and script development, communication, public speaking, introduction to blogging and computer skills. AEF worked with 15 women, of which 13 attended the first workshop on storytelling and script writing. Firstly the project was introduced to the different participants who identified the very first ideas concerning storytelling and script development. Then, the trainings focused on different topics of the audiovisual industry, such as animation, documentary films, filming with smart phones, photography, sound and light, subtitling, acting and directing.



TDP and AEF worked in synergy for:

- a. Designing the project in coordination, in order to establish a peer-to-peer learning process among them;
- b. Empowering women through a strong focus on the gender gaps in the audiovisual sector in Gaza and Amman: trainings and workshops with professional trainers were implemented, providing the participants with free spaces for creative expression.

The planned activities consisted of 16 actions, split up within one year, starting with recruiting trainees, writing workshops, trainings development (storytelling, clay animation), workshops and peer-to-peer exchanges.

MAIN RESULTS

Participants acquired many competences and knowledge about the audiovisual industry. The activities had a positive impact on local communities too. In particular, the project reached the objective of empowering women. Trainees contributed to achieve the goal of contributing to the online 16 days of Activism Campaign Against Gender-based Violence and to the Women International Day 2019. Some trainees were able to work autonomously, outside of the project. Each training consisted of theory lessons, followed by several collaborative practical on-the-job trainings for gaining skills in each particular topic. Trainees were put in real film production setting to produce their own (animation and documentary) short films/clips. Trainees have also acquired a working knowledge of film editing, software, team building, and film-management.

The results achieved can be related to the activities (concerning recruitment of trainees, writing workshop, storytelling training, computer skills for audiovisual story analysis, storytelling and writing workshop, call for action). In all the activities named before, the participants were 100% women and girls. Finally, the project enabled women from Gaza and Jordan to become professionals in the audiovisual and cultural sector, improving also their skills concerning communication and public speaking. The final short films produced were presented in Gaza and Amman for celebrating the Women International Day in front of an audience of almost 300 people. In each city, the films' screening was followed by a debate about the content, the role of women in the audiovisual sector and the need for combating gender bias in the two countries.

CHALLENGES FACED

The encountered difficulties concerned issues about coordination among trainers to enter Gaza, due the Israeli denial to provide permits for Arab trainers to enter the Strip. In addition, some problems emerged encountering conservative traditions and religious interpretations about the "right" role of women within the society. At the early stages of the project, and after Ms. Jackie Lubeck (TDP's co-director and vocational trainer) was denied entry to Gaza, she redesigned some trainings as e-learning trainings. Therefore, it was very important for trainees to feel comfortable and safe to open their hearts and minds in this new "long-distance" capacity building project. Another challenge was represented by the issue of access to marginalized groups and minorities.

Lastly, participants had to deal with the length of both the process and programme: the project was concluded with 32 trainees rather than the promised 34, due to dropouts. The main reason of dropout was conflict with work and family commitments.



SUSTAINABILITY

By the end of the project, 19 female artists from Gaza and 13 from Amman concluded the project and broke down stereotypes. Particularly stereotypes related to the notorious image of women working in the audiovisual sector. The trainees added a greater variety in the representations of women in the community. Many of the trainees took the skills they learned from the project to a different level and made their own community initiatives while others progressed in their career thanks to their creative work:

- a) Maryam Saadi started a new initiative to document audiovisual stories from women in Gaza and published them on all social media platforms. The initiative was very successful and as such many others have followed and contributed to Maryam social media pages: "My Lady In A Story". Maryam was interviewed by local and international media channels such as "aire libre". To see the interview click [here](#).
- b) Iman A. Ashhab, organizer and participant in "Out of the Circle" exhibition at the French Institute of Gaza, was inspired by the project to make new forms of women's stories to participate in this exhibition.
- c) Four trainees visited CSOs from Beit Hanoun area to collect stories from women about their past, present, and future. The stories will be used to make a new film about women in Gaza. The film is expected to be completed at the end of 2019.
- d) Three of trainees have teamed up with the German donor "GIZ" to lead an animation production. They choose animation as a creative solution to make a film about polygamy. Polygamy is a sensitive issue and women are afraid to talk about it publicly. The authors used animation to send their message indirectly to the audience. You can watch the film here: <https://drive.google.com/file/d/1ESa2i4OnzvM-Vy5bm-Fw8UrdTUwWaW4E/view>.

Moreover, TDP applied for the UNESCO call of funding "U40 Empowered: Women Entrepreneurs Powering the Digital Creative Industries" and won new funds to continue with the project until 2020. TDP gained, as well, the GIZ fund (Germany) in order to create the first hub for entrepreneurial women and youth. Concerning the cooperation established between TDP and AEF, a successful path to prosecute the bilateral agreement has been sat.



ONE WOMAN Show

COUNTRIES Tunisia, Egypt

IMPLEMENTING CONSORTIUM

Leader

Wasabi

Wasabi is a media and communications company dedicated to creating platforms for public debate, community building, and open expression, with a specialization in event management, public relations, and video production. It offers services ranging from non-profit programmes implementation to large scale events and public relation campaigns.

Partner

Axeer Studio

Axeer Studio is a media production company established in Egypt specialized in creating and promoting value-based content and changing the way people perceive media, listen to music and watch films. Axeer Studio's videos are frequently viral and have a huge awareness raising potential.

OBJECTIVES

- To raise the visibility of female leaders in the audiovisual sector in Tunisia and Egypt;
- To develop a successful media campaign to raise awareness about the contribution of women within the audiovisual sector in the Arab world;
- To inspire young girls to become audiovisual professionals and to overcome gender stereotypes and barriers.

THE PROJECT

The One Woman Show project was aimed at producing a series composed by 10 videos concerning influential women in the audiovisual sector in Egypt and Tunisia, showing both their success and difficulties in reaching their position as professionals. The project aimed to enable women in the audiovisual sector by letting them be inspired by these 10 success stories. The final goal was to fight discrimination and gender inequalities in this field, changing cultural attitudes towards women that choose to be audiovisual professionals.

MAIN RESULTS

The results of the project concerned the establishment of a network of relationships among several entities and organizations, the set up of a collaboration with Huffpost Maghreb. The beneficiaries (coming from Tunisia, Egypt, Morocco, Algeria, Jordan, Lebanon, Palestine and Libya) had the possibility to be inspired by female role models in the audiovisual field, by learning from them both their successes and their failures. The 10 episodes were published through the Mubadirat platform that has been run by Wasabi since 2016 and Axeer's online community in a synchronized manner. Young women with an interest in the AV sector had the opportunity to engage with the content, and create a community. Wasabi extracted the exact number of women engaging in the campaign's videos by calculating the total number of engagement and the percentage of female engagement: the videos reached 75,000 women.



The platforms were also used to keep the audience up to date with opportunities for working, learning, and developing. Wasabi and Axeer used the Cross Posting feature on Facebook in order to enhance the outreach and the number of viewers.

The media campaign has received an average of three million views and six million reach across Tunisia, Egypt, Algeria, Morocco, Lebanon, Jordan, and Palestine. These high numbers have significantly increased the visibility of the female leaders portrayed. In turn, their work has caught the attention of at least 35 media outlets in the region. In addition, The One Woman Show exposed young aspiring women to the work of each profiled audiovisual leader. The campaign served as an awareness tool to enhance the visibility of the achievements and the potential of women in the sector. The youth in the targeted countries have become more conscious of the prospects, the growth, and the fulfilment the audiovisual sector has to offer. The campaign succeeded to empower young aspiring women to consider the AV sector as a viable career choice. It provided a realistic and authentic representation of the issues concerning the lack of women's participation in the field and how women are challenging these stigmas. The ten videos recorded an engagement of more than 400.000 women have been actively engaged with the videos and the online content. The project has also helped to direct women towards the resources that would help them achieve the highest of outcomes while challenging gender inequality and social stigma in the sector.

CHALLENGES FACED

The project has faced a delay due to a slow transfer for funds process from Tunisia to Egypt. This is the first time Wasabi has transferred funds to Egypt through the central bank. The transfer was blocked for months, without any response or notification from the central bank in Tunis. Wasabi was not able to anticipate that the delay would take months. Axeer was not able to start production and dissemination without receiving the funds. Hence, the project implementation was delayed for three months. WASABI took the initiative to look for alternative transfer methods. The delay was due to financial regulation in Tunisia and it did not have any impact on the project indicators. In the end, Wasabi found alternative means to transfer the funds to Axeer.

SUCCESSFUL SCREENING EVENTS

Both Wasabi and Axeer Studios have organized screening events to promote the 10 videos. Wasabi's event was held in collaboration with Cogite co-working space in Tunis. A teaser of the campaign was projected and a panel was held for 75 min. The panel's theme was "Artepreneurship: artistic entrepreneurship". The panellists discussed how to stimulate and promote artistic entrepreneurship. Selma Thabet and Erige Sehiri, who were both featured in the video series, were part of the panel. The event was attended by 40 guests. The Egyptian event was attended by 25 guests including the media, United Nations representatives, governmental representatives, and aspiring youth in the audiovisual sector. The event included a screening of the five Egyptian videos followed by an open discussion among the attendees. The events have contributed to the expansion of the One Woman Show community. They offered aspiring women in the AV field a chance to engage and communicate with fellow AV workers, and representatives from other sectors who could support them increase their resources.



WOMEN DIGITAL STORYTELLERS for Gender Equality

COUNTRIES Palestine, Tunisia, Lebanon

IMPLEMENTING CONSORTIUM

Leader

Atabet Fann for Arts, Media and Training

Atabet Fann is an independent Palestinian association that considers the creation of art and media as a tool that can potentially overcome the gaps among human beings and social classes. With the ambition of fostering the respect for human rights, Atabet Fann supports sustainable development through the use of arts and media in Palestine.

Partners

Association for Development and Alternative Media / ADAM – Tunisia

ADAM is a non-profit association, it aims at giving a voice for marginalized and vulnerable people in particular youth and women in Bani Khallad, empower youth in digital and alternative media, and strengthen their relation with their communities.

Resource Center for Gender Equality/ ABAAD – Lebanon

ABAAD is a non-profit, non-politically affiliated and non-religious civil association founded in 2011. It aims at promoting sustainable social and economic development in the MENA region through equality, protection and empowerment of marginalized groups, especially women.

Animate Palestine Festival – Palestine

Animate Palestine Festival is a Palestinian Animation film festival, established in 2016, that targets Palestinian animators, filmmakers, artists, distributors, comic artists, and all related careers to animation production. Its main core activities include screening films, capacity building program, organizing the International day of Animation, and animation industry market.

OBJECTIVES

- To enhance women's participation in the audio-visual sector in the project's target countries by decreasing gender cap in audiovisual content production;
- To enhance the capacities of women and girls of using mainstream audio-visual tools to produce communication campaigns for women rights.

THE PROJECT

Women Digital Storytellers for Gender Equality was a capacity building project focused on empowering young female filmmakers and cinema amateurs to use their audiovisual products to promote gender equality. It is developed in different phases: the first one is a ToT, a training for trainers, to provide them with the tools to conduct trainings in their countries for female filmmakers to organize advocacy campaigns to promote gender equality. The second was a local training, led by the trainers who attended the ToT, developed in Palestine, Lebanon and Tunisia. Almost 70 individuals (of a group composed by both men and women from Palestine, Lebanon and Tunisia) were concerned by the project's activities, that covered two main topics: audiovisual industry on one side, and advocacy using audiovisual tools on another side.



Beneficiaries coordinated advocacy campaigns in their countries to advocate for gender equality after completing the trainings. The planned activities were 3, in total:

The first was an opening call for the online and regional trainings which reached 75 participants from Palestine, 8 applicants from Lebanon and 7 nominated from Tunisia. 82 up 90 applicants were woman, 8 were men.

The second was focused on online training, audiovisual industry for gender equality and video campaigning and Reached 30 trainees, among which 15 were Palestinians, 8 Tunisians and 7 from Lebanon. In total, there were 26 women trainees and 4 men trainees.

The third was a regional training on audiovisual industry for gender equality: 10 participants (including 9 participants from Palestine, Tunisia and Lebanon, in addition to a nominated participant from Saba Hamlet project staff funded by the EU Jordan, 6 women (2 Palestinians, 2 Tunisians and 2 Lebanese) and 4 men (one for each country).

MAIN RESULTS

- Empowerment of 25 youth filmmakers (women and men) from Palestine, Tunisia and Lebanon on gender equality in Audiovisual Industry.

- 10 young filmmakers from Palestine, Tunisia and Lebanon learned how to coordinate capacity building activities in audiovisual campaigning.

CHALLENGES FACED

The encountered challenges concerned mobility issues for beneficiaries, in particular considering Palestine and Gaza. Moreover, facing with conservative communities constituted an additional difficulty in consideration of leading activities.

Administration and logistics issues concerning coordination between different partners can be considered as problematic.

SUSTAINABILITY

Thanks to SouthMed WiA, Atabet Fann developed partnerships not only with its project's partners ABAAD and ADAM, but also with other sub-grantees in the framework of the same programme, such as Ma3mal 612 Think Factory in Jordan, who cooperated in facilitating the implementation of the ToT. In addition to that, Atabet Fann collaborated with the EU-funded project Saba Hamlit nominating a person from its staff to participate in the ToT regional training, with the aim to exchange experiences between the two projects and to find ways for future collaborations. Jordanian governmental entities were also very cooperative and provided permits to implement the training in Jordan in cooperation with Black Irishotel where the TOT regional training took place. In Palestine, Atabet Fann conducted a sponsorship relation with Nisaa FM, an entrepreneur radio channel specialized in women's issues. NisaaFM has been the main media sponsor during the campaigning activities. In addition to the cooperation with the Ministry of Culture and the Ministry of Women Affairs in Palestine, Atabet Fann developed collaborations with Sharek youth Forum/Ramallah, Fragment Theatre in Jenin/West Bank in addition to potential partnerships with Ministry of Education in Palestine and some NGOs, in particular those work in new media, women affairs, culture and youth affairs like Pyalara, Qattan Foundation and Henrich Poell. In Tunisia, potential partnerships and collaborations may be held with CBOs and governmental entities, such as the Ministry of Youth and Sports Affairs, the Ministry of Women, Family, Childhood and the Elderly, Commission for Youth and Sports in Nabeul, the Commission for Women, Family, Childhood and the Elderly in Nabeul, the Commission for Youth and Sports in Tunis, the Commission for Youth and Sports Zaghouan, the Commission for Youth and Sports Affairs in Ben Arous, the Arab Institute for Human Rights, Amnesty International, the Tunisian University of Cinema Clubs, the Chamber of Commerce and Industry and the association Safe Family.

WOMEN TO WOMEN

Ta'a Marboutah

COUNTRIES Palestine, Tunisia, Lebanon

IMPLEMENTING CONSORTIUM

Leader

Ma3Mal612 – Think Factory

Ma3mal 612 Think Factory is a Jordanian NGO That works on Themed projects in various artistic and social disciplines. Mounting and organizing Festivals, Mounting and organizing seminars and Round tables relevant to social change in the industry. Creating avant -garde art and audio visual projects in Jordan and the region that are priority to the Arab world.

Institution goals and objectives:

- Creating a multi-disciplinary group of thinkers and workers from the region to make an impact on a local and global level through dialogue and art interventions, touching upon human rights issues.
- Creating a collective methodology in which all stakeholders are gratified reaching a high sense of ownership and passion for their projects.
- Use art and film as a tool for change and advocacy.
- Training and informal education for youth and professionals that inherit human rights through the arms of Ma3mal projects including Karama Human Rights Film Festival, Karama Atelier for film training and production,-Identity and the city for youth initiatives and projects.
- Outreaching to a wide audience to advocate for human rights culture.
- Sharing knowledge and work in synergy with affiliate CSOs and NGOs in the industry.
- Highlighting the challenges that minorities, refugees and vulnerable groups faces in their daily life at economic, social, rights and legislative/legal aspects (Vulnerable groups: women and children)

Partner

UMAM for Documentation and Research

Founded in Beirut, UMAM Documentation and Research (UMAM D&R) was officially recognized by the Lebanese Ministry of Interior and Municipalities as a non-governmental organization in 2005. The idea behind its creation (the seeds of which were sown in 2000) can be attributed to a group of individuals who shared concerns about Lebanon's present and hoped that it could someday achieve genuine, enduring stability. The kind of stability they envisioned would guarantee the development of a real and inclusive political life, free of inherited or imposed taboos, or legacy alliances. By creating and continually enriching a citizen resource center focused on Lebanon's conflict-laden and war-loaded past and by utilizing a variety of tools (including cultural activities, technical workshops and targeted research), UMAM D&R helps boost collective reflection on the many different instances of conflict and violence that have plagued Lebanon's past, weigh heavily on its present and have the potential to influence its future. Since informed and well-documented discussions of the past lead inevitably to debates over the present and over the myriad versions of the country's future, UMAM D&R seeks to provide a platform upon which to assess and help deal with Lebanon's current problems and challenges.



OBJECTIVES

- To create AV industry guidelines for the region with gender equality dimension;
- To empower and train female professionals and trainers to undertake leading & impactful roles in the AV industry by exposing them to training and peer to peer mentoring;
- To build the capacity of AV professionals from all stages of their careers to create a collective network to exchange knowledge and opportunities, monitor gender disparity in different interrelated layers;
- To create a real impact on AV industry stations/companies/universities to include gender dimensions within their strategies, future projects & initiatives to work in synergy.

THE PROJECT

Women to Women- Ta'a Marboutah was a one year project that aims to empower, train, and build capacity of women filmmakers in the MENA region toward creating more gender sensitive, responsive and aware media. The process included round table discussions with senior artists in the region, online circulation for consultations to a wide base network of stakeholders and partners, research of previous works, a draft guideline/manifesto, as well as focused trainings for a group of early and mid-career women filmmakers from Lebanon and Jordan. The Karama Human Rights Festival 2018 hosted a Women to Women mini conference with the participation of prominent female workers in the audiovisual field, during which a working group took place with the aim to finalize and ratify the project's manifesto.

Sequence of the project development:

- Initial needs assessment to outline challenges & capacity building needs, Jun - Jul 18
- Conduction of 3 Professional round tables discussions to feed into writing the guidelines, Aug - Oct 18
- Multiple Trainings with film makers on the guidelines, content creation that contributes toward gender equality and prepare other trainers from Jordan, Lebanon, to train film makers.
- Affiliations with main TV stations to include gender equality dimension in line with the guidelines within their strategy and capitalize on their current and future projects, Sep18-Jan19
- Ensure Sustainability of the project through online mentoring & networking platforms, sharing knowledge & opportunities within AV professionals and encourage collective movement, in addition to circulating the Manifesto to be validated by large number of film makers from the region, Aug18-May 19
- Organize Basic training sessions& screenings to film students on guidelines, content creation in Jordan and Lebanon, Jan-Mar 19
- Screenings at 6 ANHAR Festivals under gender equality theme, September 18- Apr 19
- Organize main event: a Conference that include prominent film makers, distributors, AV influencers from MENA & ANHAR network. The conference will announce the Manifesto, and will screen interviews with Audio Visual celebrities- announce the network members and announce the outreach program plan that is upcoming, screen short films of the trainees that were processed through the project, spread the guidelines and work in synergy toward the goal, - Dec18.
- Conduct an outreach program to cover a wider range of target audience in universities, film schools and TV stations. The program will include lecturing, screening of short films, and explaining and disseminate the manifesto- guidelines.



MAIN RESULTS

- The development of a collective AV industry guidelines document to instil gender equality dimension, improve the current image of women including script developing, AV content, message and sub messages influencing different layers of gender spectrum. The final draft of the OBSERVATIONAL GUIDELINES is available here: <http://ma3mal612.com/taa-marbouta-women-to-women/> ;
- The formulation of a mentoring program to create a space at the table for women to succeed, empower and raise awareness about the potential of more female professionals involvement in the AV sector in the Southern Mediterranean;
- Create peer to peer mentoring platform and an actual advocacy network of female film makers through a Facebook page that will become the reference pool of discussions, news and issues;
- During the Regional mini conference the first draft of the Manifesto was formulated and the discussions during the working group took broader steps towards discussing the problem of stereotyping against the women's role, including solutions and recommendations to include in the manifesto (Short video for the W2W mini conference at Karama on the 6/12/2018 <https://www.youtube.com/watch?v=Uq03EzCs230&feature=youtu.be>).

CHALLENGES FACED

The encountered difficulties concerned bureaucracy issues, moreover, another challenge was represented by the necessity to find the right group of female workers. In addition, the project required a careful monitoring the impact in a short cycle of implementation.

Lastly, the guidelines needed a support for the adoption by the industry professionals and media career workers.

SUSTAINABILITY

Ma3mal 612 Think Factory has won another grant from UNESCO to continue implementing the activities started in the framework of SouthMed WiA; in particular, the organization has developed a new curriculum for audiovisual schools in the Arab region on how to take into account the gender dimension when working within the AV sector. This curriculum will be tested in Morocco from September 2019 and, depending on the results obtained, it will hopefully be replicated in the future.



نساء في الصناعة السمعية
البصرية: تجربة جنوب المتوسط
Women in Audiovisual
in the Southern Mediterranean
SouthMed WiA



BIBLIOGRAPHY

of best practices in the Southern Mediterranean audiovisual and film sector

Publications drafted within the SouthMed WiA project

Gender-related opportunities in the audiovisual sector, edited and published by CUMEDIAE aisbl, 2018. (downloadable version available here: <https://www.dropbox.com/s/fe2jdvuwfjk9r6e/Handbook%2003.12.2018.pdf?dl=0>)

An Informative handbook with the aim of filling an important gap in the existing publications available to film professionals. For the first time ever, in Arabic and in English, a book puts together relevant information about gender equality opportunities in the audiovisual sector in the South Mediterranean, in different areas such as production, funding, exchange and networking, knowledge building and selected public initiatives.

Guidelines for a balanced gender approach in audiovisual training and education, compiled and edited by the Screen Institute of Beirut, with contributions from ESAC, École Supérieure de l'Audiovisuel et du Cinéma de Gammarth, Tunis (downloadable version available here: http://www.smedwia.eu/wp-content/uploads/2019/07/WOMEN-IN-AUDIOVISUAL-IN-SOUTHMED_2-07-19_kl_18.pdf).

Guidelines for the inclusion of gender issues in audiovisual curricula, responding to the need to train a new generation of female filmmakers and promote education that avoids negative stereotypes about women. Education is the key for changing stereotypes, attitudes and behaviours deeply entrenched in culture.

Egalité de genre derrière la caméra : boîte à outils, Special Master Class organized by CAWTAR, the Arab Women Center for Training and Research, Tunis, Tunisia.

This toolkit was produced by the young participants in a number of training sessions funded by the SouthMed WiA project and implemented by CAWTAR, the Arab Women Center for Training and Research. It contains a variety of tools, both theoretical and practical, which allow reflecting on the concept of "gender" and its representation in cinema.

Promoting gender equality in the film industry from a gender perspective: a practical guide by young Palestinian women, produced by Shashat Woman Cinema, Palestine.

Toolbox realized by the young participants in a number of training sessions funded by the SouthMed WiA project and implemented by Shashat Woman Cinema with the aim of promoting "gender equality" and its representation in the film sector from the specific point of view of young Palestinian girls (available in Arabic only).



Observational Guidelines

Collective audiovisual industry guidelines document developed by Ma3mal 612 Think Factory (Jordan) conceived to encourage a gender equality dimension, improve the current image of women including script developing, AV content, messages and sub messages influencing different layers of the gender spectrum (available here: <http://ma3mal612.com/taa-marbouta-women-to-women/>).

Final Report on Gender Images in Egyptian Ramadan Drama

Report resuming all data collected through the FGDs (focus group discussions), in-depth interviews, quizzes and Google surveys, put in place during the implementation of the project “Merayat” and including analyses by expert researchers (available in Arabic only here: https://drive.google.com/file/d/1uKZAB2iaxfPhe_-VDDL7u3hIJNhKxX3T/view?fbclid=IwAR1bWw-hZP9QZCiEKO6IHXE20_mysS-NJEyr1W_Quk7jruMlyfbRWqzclBA).

Relevant festivals and events in the target region

The Cairo International Women’s Film Festival (<http://cairowomenfilmfest.com>)

The Cairo International Women’s Film Festival, which has come to be known as “Among Women Filmmakers”, is an independent initiative designed to provide the best films made by women over the past two years. These films, represented at major international festivals, are defined by high technical quality and diverse methods of expression. It is the first festival of women’s films held annually in the Arab world starting from 2008, which has become one of the leaders in women’s cinema in the whole region.

Aswan International Women Film Festival (<http://aiwff.org/en>)

It is organized by the official NGO bearing the name of the festival, which is a no-profit organization operating under the Egyptian law. The festival is sponsored directly by the Egyptian Ministry of Culture and approved unanimously by the Supreme Committee of the festivals. The initiative takes places in cooperation and partnership with the National Council for Women and the province of Aswan protocol.

Les Rencontres Films Femmes Méditerranée (<http://www.films-femmes-med.org>)

Created in 2005 in Marseille, the Rencontres Films Femmes Méditerranée is an international festival aimed at discovering, supporting and disseminating films by the women professionals from all around the Mediterranean.

Karama Human Rights Film Festival – HRFF (<http://karamafestival.org/en/>)

A six-day film festival held in Amman, Jordan, since 2010. Karama’s primary audience is the local public, especially women and young people across the country.

Showcase of creative and significant documentaries and shorts.



Festival International du Film de Femmes de Salé (<http://www.fiffs.ma/>)

Created in 2004, the International Women's Film Festival of Salé (Morocco) is organized by the Bouregreg Association under the patronage of King Mohammed VI. It aims to promote women's cinema and showcase women's images on the screen.

Carthage Film Festival - Journées Cinématographiques de Carthage (<http://www.jcctunisie.org/>)

The Tunisian JCC was created in 1966 and is to date the oldest event of its kind still active in Africa. Initially biennial alternating with the Carthage Theatre Festival, it became annual in 2014. A directing committee chaired by the Tunisian Ministry of Culture and made of professionals of the cinema industry is in charge of its organization.

Festival Cine por Mujeres (<http://www.festivalcinepormujeres.com/en/>)

It is a Festival that wants to make visible women's works and standpoint in cinematic creation by showing an international selection of fiction and documentary films made by women.

Olhares do Mediterrâneo (<http://www.olharesdomediterraneo.org>)

It shows Portuguese films in which women from Mediterranean countries have had a main role in the creative team.

Beirut International Women Film Festival (<https://beirutwomenfilmfestival.com/>)

Beirut International Women Film Festival (BWFF) is an annual event held in Beirut; gathering filmmakers and cinema lovers from all over the world, BWFF tackles societal issues such as gender equality, sexual identity, domestic violence through the powerful lens of cinema.

Festival International du Film du Caire – FIFC (<https://ciff.org.eg/en>)

The Cairo International Film Festival is among the premier cultural events in Africa and the Middle East, serving as a bridge between the cultures of the world.

Festival International d'Ismailia (http://ismailiafilmfest.com/ismailia2017/Default_En.aspx)

Showcase of creative and significant documentaries and shorts.



Relevant websites & blogs

African Women in Cinema Blog (<http://africanwomenincinema.blogspot.it/>)

The purpose of the African Women in Cinema Blog is to provide a space of discussion on diverse topics relating to African women in cinema - filmmakers, actors, producers and all film professionals. The blog is a public forum of the Centre for the Study and Research of African Women in Cinema.

Cinéastes non-alignées (<http://cineastesnonalignees.com/>)

Network of women filmmakers who meet regularly to advise each other, share resources, collaborate on projects and build a supportive professional community. In Paris, it is Rahma Benhamou El Madani who initiated the creation of the network in February 2016.

Relevant publications developed within other EU-funded projects

MedBarometer final report (*MedFilm4All, co-funded by the European Union within the framework of the regional programme MedFilm. The project is implemented by GVC and its partners COSPE, ANND, MENA Media Monitoring and APIMED*)

As a part of the project MedFilm4All, the MedBarometer Survey has been conducted to assess the characteristics and dimension of the audio-visual market in six countries of the south-neighbouring region (Tunisia, Morocco, Lebanon, Egypt, Jordan and Palestine). In-depth thematic studies based on face-to-face interviews on the actual and potential audience for films tackling social sensitive issues have been carried out, focusing especially on youth and people living in rural areas (report available here: https://www.slideshare.net/jamaity_tn/med-barometer-final-report).

YOUTH IN THE MEDIA. Monitoring report Algeria – Morocco – Palestine – Tunisia (*MENA Media Monitoring, NetMed project*)

This report presents the conclusions reached through a monitoring exercise that observed youth presence in the media over a one-month period in four southern countries: Morocco, Algeria, Palestine and Tunisia. The study was carried out in February 2015 for the first three countries mentioned above and in May 2016 in Palestine. The aim of the exercise was not only to gauge the presence of young people in the media, but also to assess the level of importance that youth and youth-related coverage is given in radio and TV content in the four target countries (report available here: http://menamediamonitoring.com/en/wp-content/uploads/sites/2/2019/10/Media-Monitoring_NETMEDYOUTH_REGIONAL_V3_ENG_2.pdf).



Videos and documentaries produced within the SouthMed WiA project

RectoVerso, produced by ESAC, École Supérieure de l'Audiovisuel et du Cinéma de Gammarth, Tunis (watch it here : <https://youtu.be/ToYWgGnzgnI>)

A documentary conceived to facilitate greater visibility of young and emerging female professionals, in particular their experiences and challenges to access the film industry. Produced by our project partner ESAC and based on interviews to women audiovisual and cinema professionals, “Recto/Verso” highlights their working conditions in Tunisia, while illustrating the persistent stereotypes gender inequality and unbalance depend from in the labor market and work environment.

Merayat video teasers, produced by Tadwein Gender Research Center, in partnership with Wlaha Wogoh Okhra and HRDO - Human Rights Documentary Organization in the framework of the SouthMed WiA sub-granted project Merayat.

Nine short video teasers were developed featuring scenes of violence in the Ramadan episodes. These videos reached more than 10,000 viewers of which more than 65% women (watch them here: <https://www.youtube.com/watch?v=3dOM5fY3x0Y&list=PLQm6YyQ9Vw6jSlvk8eb-DCUopA4FGheQg>).

Merayat project's main findings

A short video documenting the processes of the project and its main outputs, available here: <https://www.youtube.com/watch?v=H2LMXLd96N8&list=PLQm6YyQ9Vw6jSlvk8eb-DCUopA4FGheQg&index=23&t=0s>

One Women Show

Ten video portraits of young women leaders of the Tunisian and Egyptian audiovisual landscape, produced by Wasabi (Tunis) and Axeer Studio (Egypt) in the framework of the SouthMed WiA sub-granted project “One Women Show”. Watch the whole playlist here: <https://www.facebook.com/watch/mubadirat/>.



